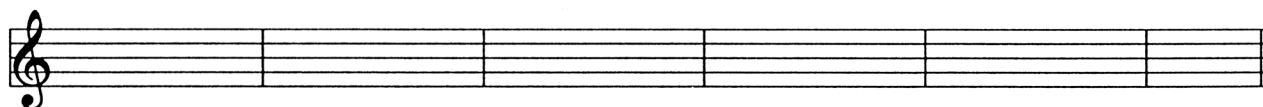
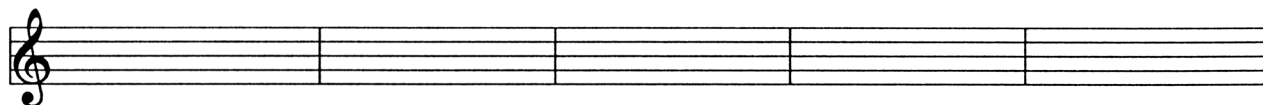
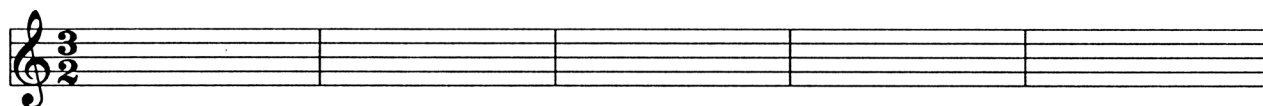
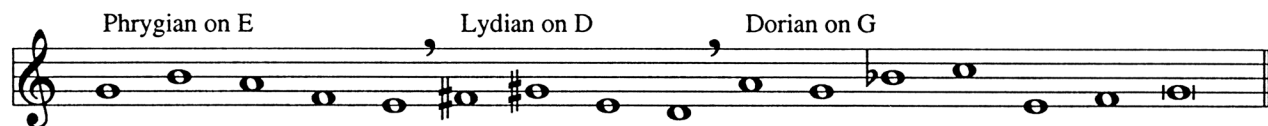


A cantus is given below. It contains three phrases, each expressing a different mode and tonic.

Also given below is a quatrain in three phrases (as indicated by the punctuation), to use as text for musical setting.

1. As you did in Chapter 11: write the text below the metered staff provided, aligning strong syllables with metric downbeats. In some way, you need to fit the four lines of the text into the three phrases of the cantus.
2. Compose a melodic setting of the text, employing the techniques of triple paraphrase (from Chapter 10). Ensure that all of the pitches in each phrase stay within the mode: use only E Phrygian in phrase 1, only D Lydian in phrase 2, and only G Dorian in phrase 3.

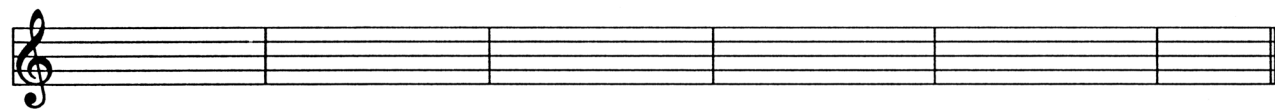
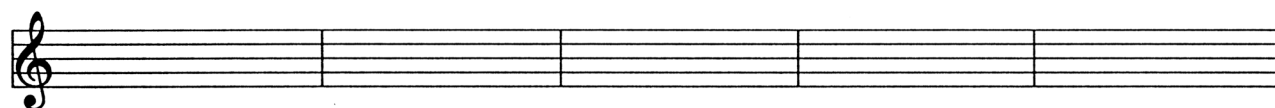
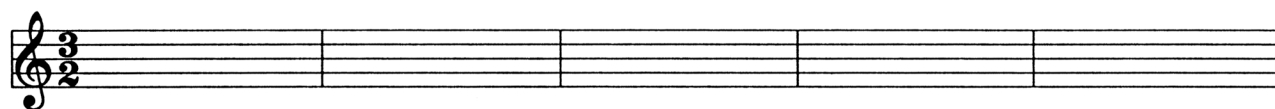
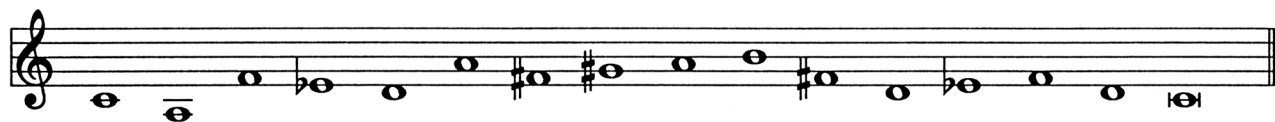


I never saw a moor;
I never saw the sea,
Yet know I how the heather looks
And what a billow be.

(E. Dickinson)

A cantus using an octatonic scale is given below, along with a tercet to use as text for musical setting.

1. As you did in Chapter 11: write the text below the metered staff provided, aligning strong syllables with metric downbeats. The melody will have three phrases, corresponding to the three lines of the text.
2. Compose a melodic setting of the text in three phrases, employing the techniques of triple paraphrase (from Chapter 10). Ensure that all of the pitches and melodic figures are entirely from the same octatonic scale as the cantus.



Announced by all the trumpets of the sky,
Arrives the snow, and, driving o'er the fields,
Seems nowhere to alight.

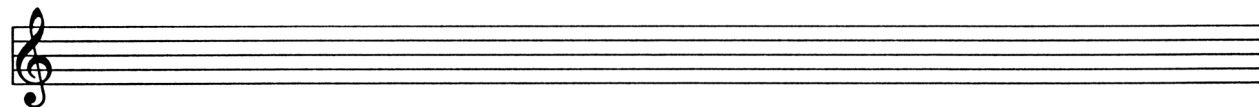
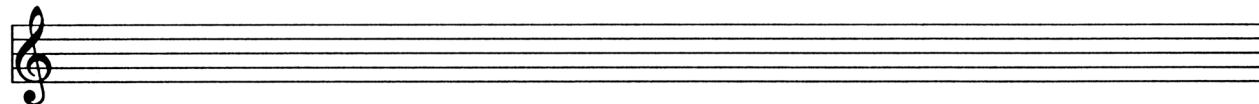
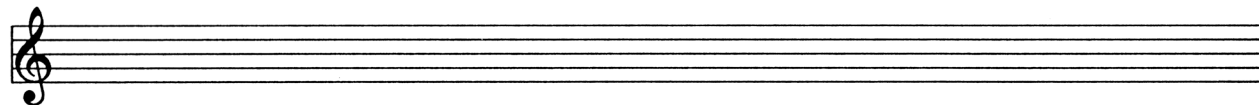
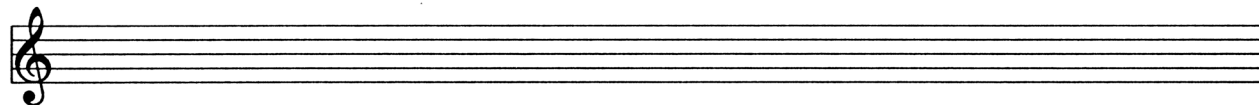
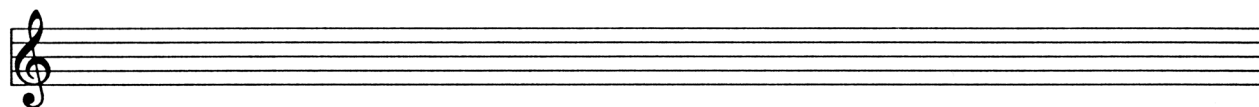
(R. W. Emerson)

A tone row from the concert repertoire is given below, along with a tercet to use as text for musical setting.

1. Your melodic setting will be in $\frac{4}{4}$ meter, and will contain four phrases. The first three phrases of the melody will set the three lines of the text. For the fourth melodic phrase, repeat the final line of the text.
2. For each melodic phrase, use a different form of the row: prime, inversion, retrograde, and retrograde inversion. Any or all of these forms may be transposed to begin on any note of the chromatic scale.
3. Each phrase must use all twelve notes of the row, in order. For each line of the text, create a rhythmic profile that will accommodate the full statement of the row. You can extend the row by immediately repeating any pitch, or by restating a segment of two or three notes, as needed to realize your rhythmic profile. Stretched syllables may occur.

(Note: this assignment continues in Assignment 32.4, in which an instrumental counterpoint to this melody is written.)

A. Schoenberg, Variations for Orchestra, Op. 31 (1928)
Prime Row, untransposed



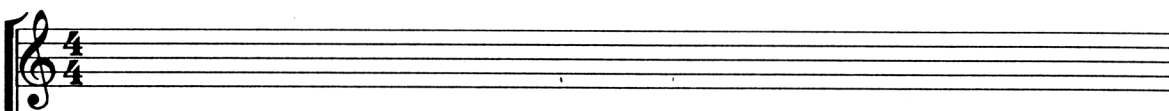
Sweet sounds, oh, beautiful music, do not cease!
Reject me not into the world again.
With you alone is excellence and peace. . .

(E. St. Vincent Millay)

Compose a duet for voice and instrument, using the text and twelve-tone melody from Assignment 32.3.

1. Notate your twelve-tone melody and text from Assignment 32.3 on the upper staff.
2. On the lower staff: compose a line for a string or woodwind instrument, in counterpoint with the vocal melody. Use the same tone row provided in Assignment 32.3 for your countering line, but in each phrase, use a different form of the row than the voice. That is: when the voice states the prime row, the countering line should use the inversion, retrograde or retrograde inversion.
3. As in the vocal part, the countering line can include immediately repeated pitches, or repeated segments of two or three notes from the row.

Soprano



Instrument

